

Andrei Roiter

Portfolio



About

Andrei Roiter's artistic practice for decades has concerned itself with finding ways to create visual statements about universal human experiences. Roiter spotlights these rather elemental forms and insists that they deserve our best attention.

In recent years, Andrei Roiter has moved towards a more personal and intuitive approach to image-making. Instead of deploying photography, as he did for many years, the artist allows for a more intuitive process in drawing and painting. Without reference to pre-existing images, these recent works are located somewhere between the familiar and the obscure. They transcend obvious definitions of abstraction and representation. Roiter wishes to translate complex and intangible experiences—solitude, melancholy, memory, hope and fear—into basic, fundamental forms, bringing to mind the work of Giorgio Morandi, whose simple shapes vibrate softly to touch us at our depths.

Architecture has long been a jumping off point for Andrei Roiter to address human conditions. Still following the rules of perspective, recent paintings show geometric shapes in line with minimalist sculpture and elements of modernist design, sometimes pointing to Russian Constructivism and Bauhaus. Roiter's works abide in ambivalence; images often contain a lighted glow amidst darkness, danger or void, and it is uncertain which is winning. It seems as if these paintings are asking if there can be optimism within an all-enveloping shroud of uncertainty and doubt.

Andrei Roiter was born in Moscow in 1960. He attended the Moscow Institute of Architecture from 1978-1980, during which time he began to show his works in underground exhibition spaces. Since the mid-80's Roiter took part in several international exhibitions of Russian art in Europe and the U.S. Since 1990, Roiter settled down in Europe, exhibiting in Germany, Switzerland, Sweden, Japan and USA. Among the more notable exhibitions were those at Kunsthalle Basel, Switzerland; SF Museum of Modern Art USA; Ludwig Forum-Aachen; Kunsthalle Recklinghausen, Germany; Schiedam State Museum, Netherlands; Kunstmuseum Solothurn, Switzerland; Moscow Museum of Modern Art, Moscow; Schunck Museum, Heerlen; Van Abbemuseum, Eindhoven, Netherlands; Centre Pompidou, Paris and in Bonnefantenmuseum Maastricht and Museum Helmond in the Netherlands. His work is in many private and public collections throughout the globe, mostly in the US, Belgium and the Netherlands.

NOW Part II at AKINCI, 2022



Left: Temple, 2021, oil on board, 43x 54cm

Right: Boarded Up, 2022, oil on canvas, 150x 200cm

Photos by Peter Tjihuis



Observatory, 2022, oil on canvas, 200x 150cm, photo by Peter Tjihuis



Left: Beacon, 2022, oil on canvas, 200x 150cm

Right: Green Screen, 2022, oil on canvas, 153x 192cm

Photo by Peter Tjihuis



Overview at AKINCI



Left: Castle, 2022, oil on canvas, 140x 120cm
Right: Inscape, 2021, oil on canvas, 150x 200cm
Photo by Peter Tjihuis



Spotlight, 2022, oil on canvas, 200x 150cm, photo by Peter Tjihuis



Hopes Die Last, 2016, brick, wood, cement, glue, 30x30x 25cm, photo by Peter Tjihuis



Exhibition overview at AKINCI



*Left: Grey Illuminator, 2021, oil on canvas,
Right: Bridge, 2022, Acrylic on canvas, 200x150cm
Photo by Peter Tijhuis*



Horn of Plenty, 2021
acrylic on canvas
200 x 162 cm



Given, 2021
oil on canvas
150 x 200 cm



Hope, 2020
oil on canvas
23 x 30 cm



Light House, 2020
Acrylic on canvas
40 x 50 cm



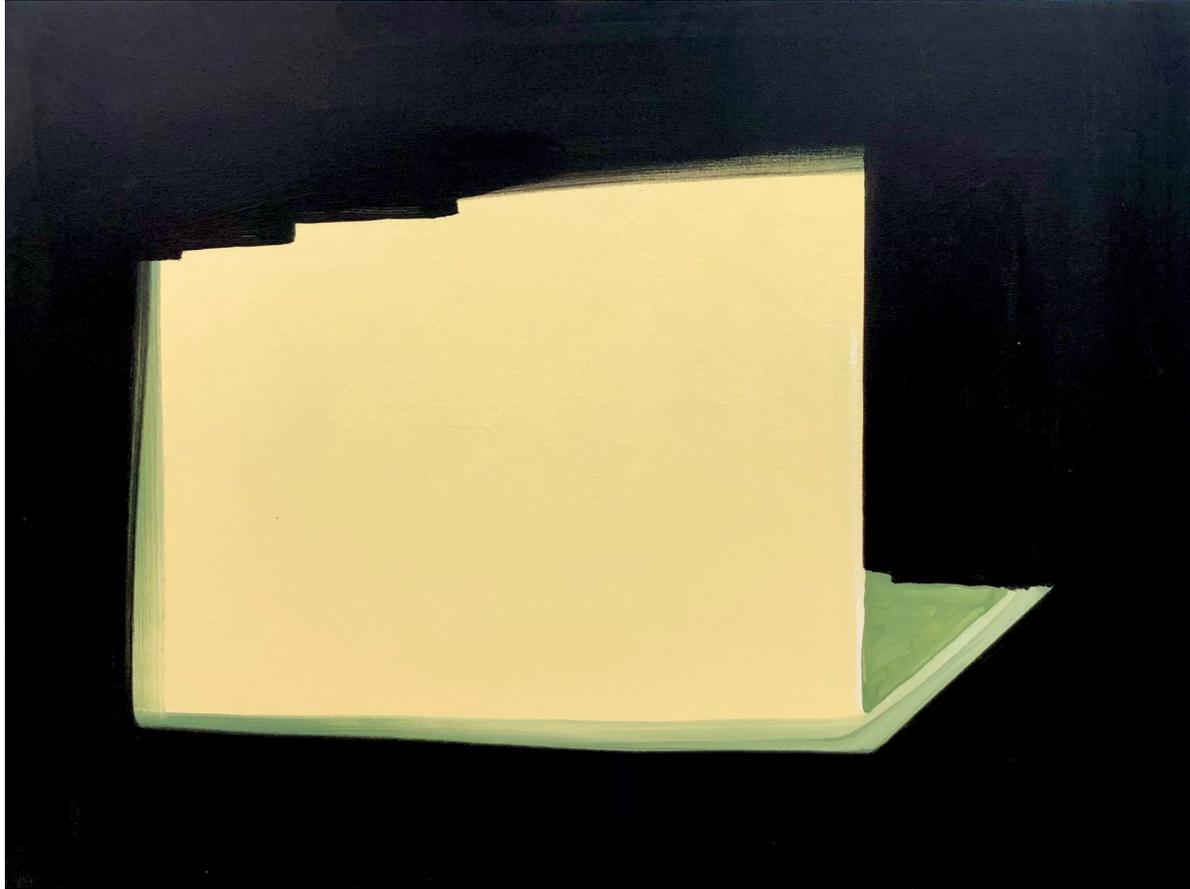
Broken Light, 2019
Acrylic on canvas,
40 x 50 cm
(private collection)



Green Screen, 2022
oil on canvas
153 x 192 cm



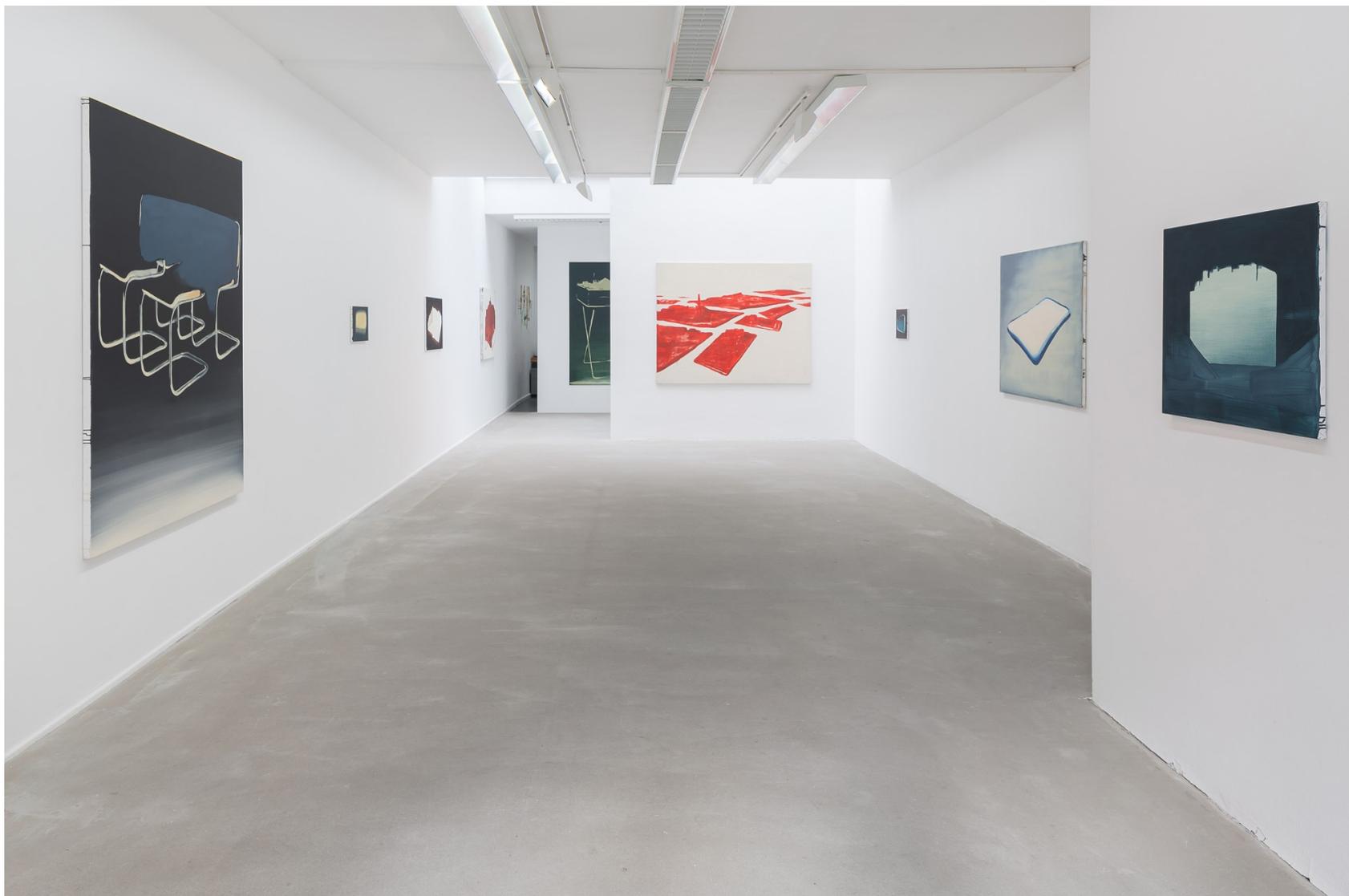
Backstage, 2020
Acrylic on canvas
92 x 127 cm



Façade, 2020
Acrylic on canvas
92 x 122 cm



Monument 2, acrylic on canvas, 150 x 180 cm (photo: Peter Tjihuis)



Treasure Island, 2020, overview at AKINCI (photo: Peter Tjihuis)



Raft, 2019, oil on canvas, 100 x 130 cm (photo: Peter Tjihuis)



Treasure Island, 2020, overview at AKINCI (photo: Peter Tjihuis)



Blue + Black, 2020, acrylic on canvas, 30 x 40 cm (photo: Peter Tijhuis)



Treasure Island, 2020, overview at AKINCI (photo: Peter Tijhuis)



Traffic, 2019, acrylic on canvas, 100 x 130 cm
(photo: Peter Tijhuis)



Model, 2018, acrylic on canvas, 200 x 120 cm
(photo: Peter Tijhuis)



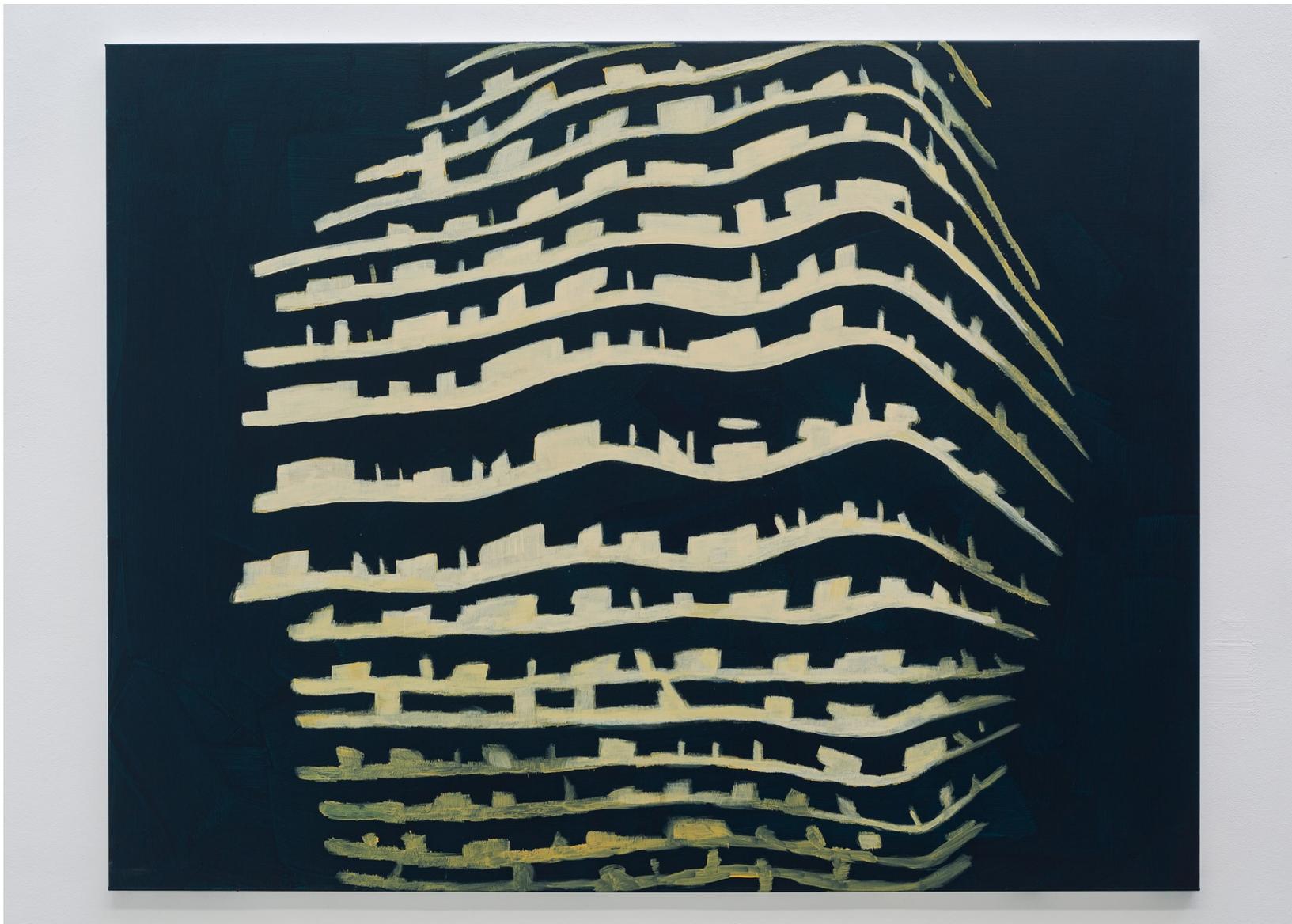
Bridge II, 2022
acrylic on canvas
200 x 150cm



Monument 2, 2020, acrylic on canvas, 150 x 180 cm, (photo: Peter Tijhuis)



Treasure Island, 2020, overview at AKINCI (photo: Peter Tijhuis)



Reflection, 2020, acrylic on canvas, 150 x 200 cm (photo: Peter Tjihuis)



Treasure Island, 2020, overview at AKINCI (photo: Peter Tjihuis)



Summer Float, 2019, oil on canvas, 60 x 90 cm



Bastion, 2019
acrylic on canvas
60 x 70 cm
(private collection)



Trap (Hotel Empire), 2015
oil on canvas
243 x 153 cm



Antropocene, 2017
oil on canvas
200 x 150 cm



Climate report, 2016
oil on linen
200 x 160 cm
(Collection Museum Schiedam)



Unfinished Projects, 2015, acrylic on canvas, 97 x 102 cm



Future, 2014, oil on canvas, 120 x 140 cm



Dance School, 2014
oil on canvas,
150 x 150 cm
(private collection)



God's Doodles, 2014
oil on canvas
120 x 140 cm
(private collection)



Overview solo exhibition, *Open House*, MMOMA, Russia, 2013



Dream Factory, 2013
oil on canvas,
200 x 150 cm



A Place to Hide, 2007
Acrylic and oil on canvas
200 x 150 cm



Backstage, 2013
oil on canvas,
200 x 180 cm
(private collection)



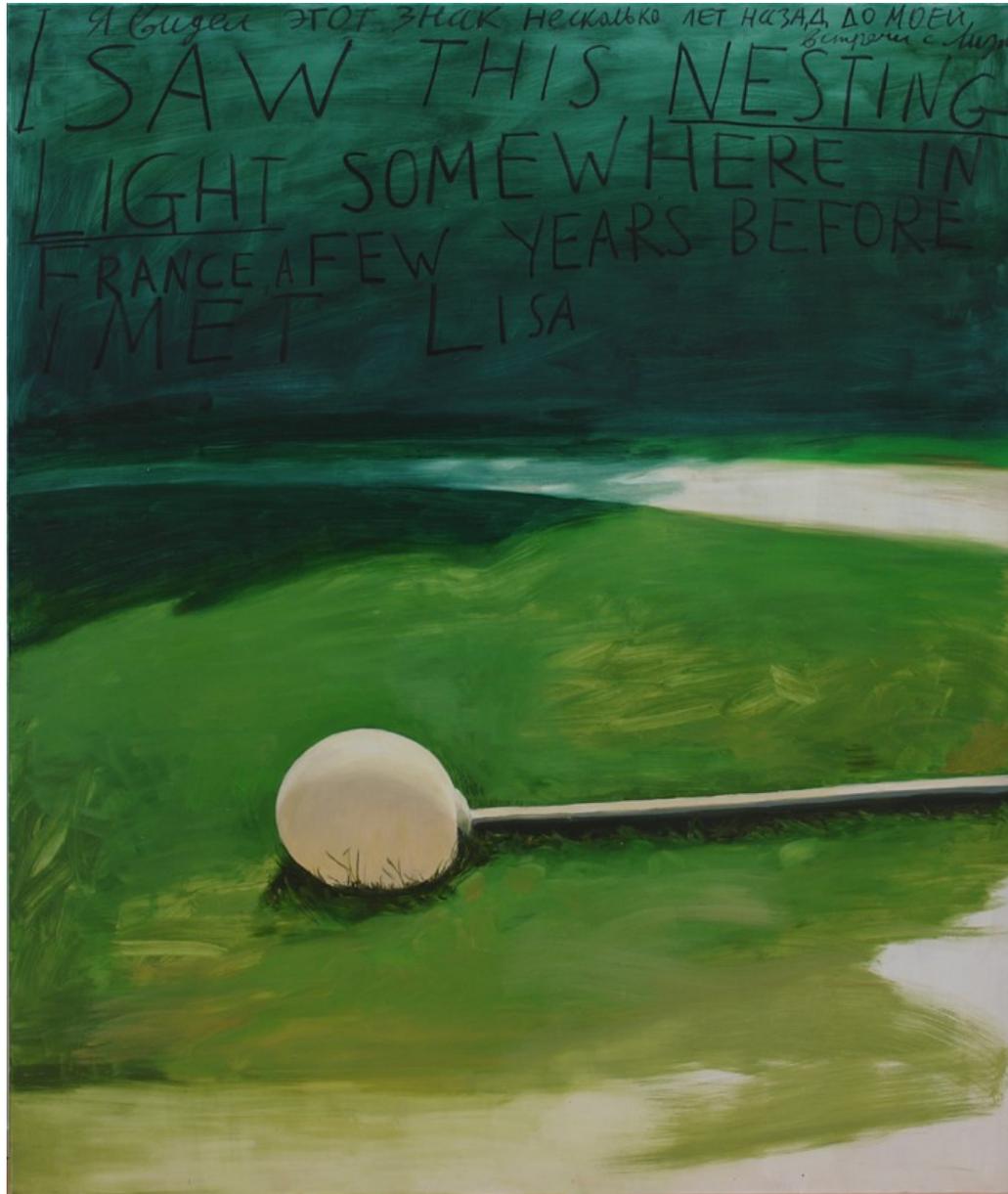
Barricade, 2012, oil on canvas, 90 x 70 cm (private collection)



Green Illuminator, 2022
Acrylic on canvas
40 x 30cm



Overview *Bon Voyage*, 2010, Stedelijk Museum Schiedam, The Netherlands



The nesting light, 1998
Acrylic on canvas
200 x 170 cm



Memory Cards, 2010
acrylic on canvas
253 x 121 cm



New Order, 2009
acrylic on canvas
200 x 180 cm
(collection Raymond Learsy & Melva Bucksbaum, Connecticut)



Fragile Structure, 2008, acrylic on canvas, 112 x 112 cm (private collection)

Always Somewhere Else

About Andrei Roiter and the emigration from the heart

By Wilma Sütö

He is the traveller who sends us on our way: Andrei Roiter, born in Moscow in 1960 and oscillating between Amsterdam and New York since 1990, often with detours via Russia to visit family. *Bon Voyage* is the name of his exhibition in Stedelijk Museum Schiedam, where drawings, paintings, photos and sculptures from previous years have been brought together in an installation that occupies the entire space. The title is a slogan referring to the work, but at the same time it is an encouragement and greeting to the visitor who comes to that work from the opposite direction. The artist and his public cross one another *en route*: the provisional terminus for the one is the point of departure for the other; the art is both a meeting place and an intermediate station.

Bon Voyage: articulate the words out loud and the world opens up. Landscapes change into vistas, sounds from foreign languages blow in through an open window. Joyful, to start with, since that is just the way French is; it sounds like a promise. Good Journey: it contains a plea for free imagination, a flight from closedness, an escape from rigidity. In other words: away from repression.

As Roiter elucidates: 'It was never my plan to travel as much, let alone emigrate. Neither my grandparents nor my parents had any mentionable freedom of movement within the Soviet Union, and

none of them was able to leave the country. It seemed self-evident that I would fall into the same pattern. It is still a miracle that it turned out differently.

My journey began when *perestroika* made it possible to accept invitations from abroad. I departed for a two-week journey, carrying only a small suitcase. In retrospect, that was the start of a tourist trip that got a little out of hand. It has now lasted twenty years. The fact that I can live in various worlds – in America, with my wife from New York, and in old Europe, thanks to my studio and house in Amsterdam – is a blessing I greatly value and use as a source of inspiration. If I had not been able to leave my fatherland I would never have had all those experiences that have put my life into perspective and broadened my train of thought, so that my work can transcend the all-too-personal nature of a straightforward biography.'

The same suitcase with which Roiter left Moscow occupies a central position in his studio during the preparations for his retrospective. With its simply tiled interior, this corner building has retained the décor of the grocer's shop that it once was. Now it serves as a combination of depot and workplace. The stocks of sugar, coffee, ice-lollies and beer that were still stored there when Roiter took over the premises have been swapped for rows of paintings and stacks of

books and art magazines. Several user objects are also conspicuous, deviating only slightly from the normal version, being a kind of intermediary between sculptures and props. A wooden surveillance camera, painted silver grey, which is clearly blind but is nevertheless misleading, faces the glass shopdoor. And the suitcase also hangs on the wall: a dark-red example of hard-pressed cardboard with leather handles and metal reinforcements on the corners. Time has left its mark, but the suitcase, empty and light, carries no secrets. You can look straight through it. Roiter has made a large round hole in it. A circle in a rectangle: it is a balanced abstract construction. But it is also a sign with a personal touch, which expresses openness.

Roiter's work can never be captured in purely formal terms, not even when it is clear that it owes tribute to Russian Constructivism, which ironed out capricious reality with its mathematical play of forms. And although enough references to Malevich emanate via black and red squares, Roiter's work is less disengaged. He does not produce abstract icons. The subtle meditative character of his sculptures and paintings are closely connected to everyday life. Even if the suitcase is empty and light, it remains an item scarred by time, charged with an awareness of gravity. Or, to be more concrete, an awareness of political and social complexity. Roiter plays a poetic game with his own track record. He carries his past with him, just like the suitcase that contains his spiritual world, but through which he could suddenly disappear with a single athletic leap, as in a circus act.

In addition to his Russian predecessors, he also quotes the American

artist and architect Gordon Matta-Clark, who used empty buildings as material by purposefully removing fragments: Matta-Clark created monumental round holes in the walls, floors and façades, so that the entire premises became transparent and the interior of the building was exposed: 'to convert a place in a state of mind'. In the case of Roiter, the punctured suitcase returns more than once in his paintings, floating as in a vision. It is a tried and trusted, and thus self-reinforcing, symbol of physical and mental freedom of movement. Now the hole suggests a tunnel with a perspectival vista of distant horizons, and then again the shadowy interior of the suitcase evokes a hole or cave, a dusky place of refuge. It is not without reason that the title of these paintings, which form a narrative and orienting part of the work – as is common with Roiter –, is *Escape*.

'There is an autobiographical element to my work,' the artist acknowledges, 'but it harmonizes with experiences that are shared by people worldwide. In my case, I am a product of the totalitarian regime in which I lived for thirty years, with indelible anxieties and feelings of enchainment that are ingrained in the people from generation to generation. Escape was only possible via a route of internal emigration. An intelligent person in the Soviet Union was doomed to lead a double life: with a job that satisfied the eyes of the authorities, but which also aimed at screening off the intellectual and emotional life that occurred in underground networks, living rooms or even in the forest if necessary, if we suspected that walls had ears. It is not a lifestyle that I would encourage, but it was certainly an exercise in autonomy. The

production of art had a powerful function in this context: that of sublimated self-therapy.'

Roiter quotes the French-American artist Louise Bourgeois: 'Art is a guarantee of sanity'. The therapeutic function of art apparently crosses borders as well – a discovery that can offer comfort to an artist adrift. This personal motto – 'the most important thing I have said', according to Bourgeois herself – hangs above Roiter's working table, in black letters on pink paper reproduced upon a glossy picture postcard, in the elegant but scratchy handwriting of the grand old lady who died this year at the age of ninety eight.

Since Roiter assumed the role of traveller he has occupied this position, incorporating the whole gamut of prototypes: he is the willing exile, but also the marked stranger, he is the modern nomad and, also in the art world, not only a fellow player but also the eternal tourist who eagerly absorbs impressions. *Restless* is shown in large letters on one of his paintings that offers a view of an advertising text, in a mixture of Hollywood glamour and Soviet propaganda.

Roiter's work has a dreamy and playful side to it, but it is impossible not to notice the melancholy, dormant in the sunken colours and the patina of time. 'Some people think that I lead the life of a celebrity,' he says, 'whereas others abhor even the idea of such continuous dynamics. I love airports and aeroplanes, but you do get jetlag from that travelling.' Being at home everywhere and nowhere does have its negative points, is what Roiter means, and he has summarized that

side of the story in a seemingly simple sculpture. He furnished a brick with a handle, as if it were a small suitcase. The brick came from a dug-up street round the corner from his house in Amsterdam. It is rudimentary building material: perhaps the start of a new road on which to travel, perhaps the first stone of a house that could be erected always somewhere else. 'Only in my poems can I make home/I have found refuge in no other form/ I have not pined to call one place my own/A tent could not stand ground against a storm, wrote Slauerhoff in his poem *Woningloze* (No Home). Roiter's work, which is romantic and conceptual in equal degrees, is the visual equivalent of that thought.

'My experiences, certainly as soon as I apply them as an artist, touch upon those formed by others', he thinks, 'merely due to the fact that we are all on an ongoing journey through our lives. As a tourist you enjoy more privileges than the unwilling stranger, but notions of expectancy, of miscommunication and loneliness are universal. Every migrant personifies displacement. In a different country with a different language, there lurks double wealth, but also double isolation.' Just as Roiter speaks American with a Russian accent, his mother tongue has reciprocally been enriched with a Western accent, so that he is occasionally even regarded as a tourist in his native country. The traveller remains an outsider, it is inevitable. But, similar to Slauerhoff, the poet who sailed the seas as a ship's doctor, Roiter is a traveller in a dual sense. He weaves himself into the myth, painting sayings such as 'Please don't help me to be you' and portrays his alter ego deliberating on a globe: *The Architect*. The world is his domain.

Planks and pieces of cardboard may be supported by books, or by photos and jotters. In this way, small nestboxes for dreams of the future and (youth) memories arise on meagre foundations such as a music stand. It is architecture blessed with a character and a soul, and therefore it is also the place of refuge for those driven to internal emigration – the emigration of the heart.

Although Roiter takes his public on a journey across continents, his work is above all a vehicle for the imagination. Take an image such as *Hand Luggage* (2010) literally instead of figuratively and it produces a wondrous performance: there goes a passer-by with a brick as hand luggage. Roiter: 'Probably the person who does this is a little bit mad, to consider a brick valuable enough to carry around with him. On the other hand, perhaps this everyday variant of the philosopher's stone is a symbol of knowledge to him.' Just like the punctured suitcase, the stone forms a prop in the visual story full of tragicomic twists and turns that the artist unfolds in his work.

Any visitor of his studio who has also seen the toilet library – stacks of art magazines – will discover on exiting that the toilet door is painted as a book cover, with a reinforced spine and corners and with the name of the artist as the title. You easily step through that door: welcome into the book that is called Roiter.

Andrei Roiter

Born 1960 in Moscow.

Lives and works in Amsterdam and New York.

Education

1978-80 The Institute of Architecture, Moscow

Roiter studied at the Institute of Architecture in Moscow. During this time he began to show his works in unofficial exhibition spaces in Moscow. Since the mid-80's Roiter took part in several international exhibitions of Russian art in Europe and the U.S. Then in the early 1990's, Roiter relocated to the West, exhibiting in Germany, Switzerland, the U.S., Sweden and Japan. Among the more notable exhibitions were at Basel Kunsthalle, San Francisco Museum of Modern Art, Ludwig Forum in Achen and Kunsthalle Recklinghausen.

Recent solo shows

- 2022 NOW, Museum Helmond, Helmond, The Netherlands
NOW part II, AKINCI, Amsterdam, The Netherlands
- 2020 Treasure Island, AKINCI, Amsterdam, The Netherlands
- 2017 Roiterdam, AKINCI, Amsterdam, The Netherlands
- 2015 Drawings & Objects, Galería Manuel Ojeda, Las Palmas, Spain
- 2014 Thank you, AKINCI, Amsterdam, The Netherlands
- 2013 Open House, MMOMA Moscow, Russia (catalogue)
Installation attachment, AKINCI, Amsterdam, The Netherlands
- 2012 Studio Visit curated by Paul Kooiker, AKINCI, Amsterdam, The Netherlands
- 2011 Approved Baggage, Regina Gallery, Moscow, Russia
Galeria Fúcares, Madrid, Spain

- 2010 Kunst Museum Solothurn, Switzerland (organized by the Kunstverein Solothurn)
 Bon Voyage, Stedelijk Museum Schiedam, The Netherlands
 One, Stedelijk Museum Den Bosch, The Netherlands (catalogue)
 Time Capsule, Impronte Contemporary Art, Milan, Italy (catalogue)
 Memory Cards, AKINCI, Amsterdam, The Netherlands
- 2008 Square of Life, Galerie Anhava, Helsinki, Finland
 Welcome Aboard, Stadsgalerij Heerlen, Heerlen, The Netherlands (edition)
 Dom, Laura Bartlett Gallery, London, UK (catalogue)
- 2007 Waiting Rooms, AKINCI, Amsterdam, The Netherlands
- 2005 No People, AKINCI, Amsterdam, The Netherlands
 Shacks and Flags, Galerie Anhava, Helsinki, Finland (catalogue)
- 2004 In scapes, Kunsthalle Recklinghausen, Germany (catalogue)
 Untitled, (BKVB) Foundation for Visual Arts, Amsterdam, The Netherlands
- 2002 Artist At Work I, Galerie Axel Thieme, Darmstadt, Germany
- 2001 Panorama, Galerie Anhava, Helsinki, Finland
 Kaleidoscope, Galerie Doris Wulkopf, Lindau, Germany (artist's book)
 New Optimism, Silverstein Gallery, New York, USA
- 2000 Normal Magic, Aschenbach & Hofland Galleries, Amsterdam, The Netherlands
 New Works, Barbara von Stechow Gallery, Frankfurt, Germany
- 1999 Paintings, Drawings, Galerie Anhava, Helsinki, Finland (catalogue)
 Paintings and Drawings, Galerie Tanya Rumpff, Haarlem, The Netherlands
- 1998 Models and Artifacts, ACP Galerie Peter Schuengel, Salzburg, Austria
 Lights, Galerie Carla Stutzer, Cologne, Germany
- 1997 My American Diary, Aschenbach Galerie, Amsterdam, The Netherlands
 Potato Eaters, Galeria Leyendecker, Santa Cruz de Tenerife.

Recent group exhibitions

- 2021 The Cool and the Cold: Paintings from the USA and the USSR 1960-1990, Ludwig Foundation, Martin Gropius Bau, Berlin, Germany
- 2019 The Face of Our Time: Russian Avant-garde Art from the Bekkerman Collection, Lowe Art Museum, Coral Gables, Miami, USA

Van CoBrA tot Boorolie, Stedelijk Museum Schiedam, NL
 Miroslav Tichy. Encounters, CICUS Cultural Initiatives Center, University of Seville, ES

- 2018 The Line-Up: the Power of Drawing, Centraal Museum, Utrecht, NL
 The Fragrance of Images – Works of colección OLOR VISUAL, Barcelona, Kunst- und Kulturstiftung Opelwillen Rüsselsheim, DE
 Hollandse nieuwe, Stedelijk Museum Schiedam, NL
- 2016 30th Anniversary Exhibition, Part Deux, Jack Hanley Gallery, NYC, USA
 Kollektzia! Contemporary Art in the USSR and Russia - 1950-2000, Centre Pompidou, Paris, France
 Reiskoorts/Wanderlust, De Hallen Haarlem, The Netherlands
 Displacement, AKINCI, Amsterdam, The Netherlands
- 2013-15 Ik hou van Holland, Stedelijk Museum Schiedam, The Netherlands
- 2014 High Horizon-Brueghel Land, Stedelijk Museum Wuyts-Van Campen and Baron Caroly, Lier, Belgium
- 2013 Russisch Atelier aan de Amstel, Hermitage Amsterdam, The Netherlands
 Sluize: Change of Poles, Special Project of 5th Moscow Biennale, Moscow Russia
 Monument Mondrian, Mondrian House, Amersfoort, The Netherlands
 Freestyle, Fundación Cajamurcia, Murcia, Spain (catalogue)
 Scope, Escape, Hide, Calería Fúcares, Madrid, Spain
 12+12: Wine and Dreams of Art, Van Abbemuseum, Eindhoven, The Netherlands
 IMAGES FOR IMAGES—Artists for Tichy—Tichy for Artists, GASK Gallery of the Central Bohemian Region, Kutna Hora, CR
 Cauchy Horizons, SCHUNCK* Heerlen, The Netherlands
 ZigZag Dialogs, State Academy of Fine Arts & Design, Stuttgart, Germany
- 2012 Large Drawings, David Nolan Gallery, New York, United States of America
 Hostages of Void, Tretyakov Gallery, Moscow, Russia
 From a Painter's Perspective, Arti et Amicitiae, Amsterdam, The Netherlands
 Cinema, Voorkamer, Lier, Belgium
 33 Years Later, One Hour Before, Galería Leyendecker, Tenerife, Spain
- 2011 The Multiples Show #2, Vous etes ici, Amsterdam, The Netherlands
 Barrié Foundation Collection of International Contemporary Paintings, La Fundación Barrié, A Coruna, Spain
 Hostages of Voids: Aesthetics of Empty Space in Russian Art During 19-20th Centuries, Tretyakov Gallery, Moscow, Russia
 In Depth, Krasnoyarsk Museum Biennale, Krasnoyarsk, Russia

The Wind from the North: A Proposal by Peer Veneman, Galleria Ex-Macelleria, Pontremoli, Italy
 Temporary Stay, Kasteel D'Aspremont-Lynden, Oud-Rekem, Belgium
 Field of Action, The Moscow Conceptualist School in Context 1970s-1980s, Calvert 22 Foundation, London, United Kingdom

VoTH State Museum 's-Hertogenbosch, the Netherlands (catalogue)

Things are Queer – Highlights from the UniCredit Collection, MARTa Herford, Herford, Germany (catalogue)

Special Edition, PrintRoom, Rotterdam, the Netherlands (catalogue)

Tentoonstelling aan de Westzeedijk 114, Art Consultancy Tanya Rumpff, Rotterdam, The Netherlands

Rules of Engagement, curated by David Coggins, Allan Nederpelt Gallery, Brooklyn, United States of America

2010 Field of Action, The Moscow Conceptualist School in Context 1970s-1980s, Ekaterina Cultural Foundation,
 Moscow, Russia (catalogue)

PastPresentFuture – Highlights from the UniCredit Collection, curated by Walter Guadagnini, Yapi Kredi Cultural Center, Istanbul,
 Turkey (catalogue)

Drawing Spaces, curated by Walter Guadagnini, Impronte Contemporary Art, Milan, Italy

Glasnost: Soviet Non-conformist Art from the 1980's, Haunch of Venison, London, United Kingdom

Van Daniëls tot Dumas, van Schlieffert tot Schoonhoven, Centaal Museum Utrecht, The Netherlands

The Cassini Cruise II, Ardi Poels Projects, Maastricht, The Netherlands

25 Jaar, Galerie Tanya Rumpff, Haarlem, The Netherlands

VoTH (traveling museum show), KW14, 's-Hertogenbosch, The Netherlands

2009 Russian art, 1989-2009, from the Museum collection, Moscow Museum of Modern Art, Russia

The Collection and Archive of Vadim Zakharov, National Center of Contemporary Art, Moscow, Russia

Being There (curatorial project), AKINCI, Amsterdam, The Netherlands

Andrew Solomon Collection, Lotos Club, New York, United States of America

It's Only a Paper Moon, Galleria Galica, Milan, Italy

Stressed Spaces, Stedelijk Museum Den Bosch, The Netherlands (catalogue)

Voorbeeldig, Galerie Tanya Rumpff, Amsterdam, The Netherlands

Summer Show, Galerie AKINCI, Amsterdam, The Netherlands

Not Toys, State Tretyakov Gallery, Moscow, Russia

2008 Imágenes Latentes, Galería Fúcares, Madrid, Spain (catalogue)

Glasnost/Perestroika, Soz-Art From the 1980's to the 1990's,

- 2007 Diehl+Gallery One, Moscow, Russia
 This Is Not Food, Moscow ERA Foundation, Moscow, Russia
 OPEN e v + a: A Sense of Place, Limerick City Gallery of Art, Ireland (catalogue)
 Through the Painting, Special Project of the 2nd Moscow Biennale, Russia (catalogue)
 Heterotopias, 1st Contemporary Art Biennale of Thessaloniki, Greece (catalogue)
- 2006 Drawings from the Collection, Central Museum, Utrecht, The Netherlands
 Artists Against the State: Perestroika Revisited, The Feldman Gallery, New York, United States of America
- 2005 Diabolique: Images of the Devil in Contemporary Art, Walker's Point Center for
 the Arts, Minnesota, USA (catalogue)
 In Deep Water, Dinter Fine Arts, New York, United States of America
- 2004 Three Painters, Galerie AKINCI, Amsterdam, The Netherlands

Selection collections:

Unicredit, Austria
 Museum Schiedam, the Netherlands
 EKARD Collection, the Netherlands
 Chadha Art Collection, the Netherlands
 ABN-AMRO, Amsterdam, the Netherlands
 Akzo Nobel Art Foundation, the Netherlands
 Gemeente Museum, Helmond, the Netherlands
 Centraal Museum, Utrecht, the Netherlands
 Teylers Museum, Haarlem, the Netherlands
 Sal. Oppenheim Collection, Cologne, Germany
 Deutsche Bank Collection, Germany
 Ludwig Forum, Aachen, Germany
 Arthema Foundation, the Netherlands
 MB Investments, Chicago, USA

MMOMA—Museum of Modern Art, Moscow

Goetz Collection, Munich, Germany

MB Investments, Chicago, USA

MMOMA—Museum of Modern Art, Moscow

Goetz Collection, Munich, Germany

Lenbachhaus Museum, Munich, Germany

Siemens Photo Collection, Munich, Germany

The Gori Collection, Pistoia, Italy

Tretyakov State Gallery, Moscow, Russia

Fundación Barrié, Galicia, Spain

Malmö Kunsthall, Malmö, Sweden

Duke University Museum of Art, Durham, USA

Zimmerli Art Museum, New Jersey, USA

...and various private collections in Switzerland, Russia, The Netherlands, Germany, France and USA